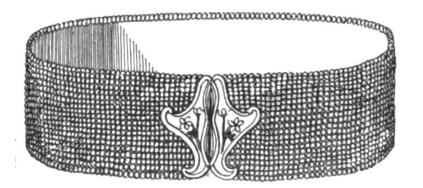


Charted Crafts



edited by Helen Hough

Excerpts from
Arthur Mee's
the Book of Knowledge
and
the Children's Encyclopedia

James G. Collins & Associates Arlington, TX 2018

Hough, Helen (editor). Charted Crafts: Things to Make and Things to Do in 1910. James G. Collins & Associates, Arlington, Texas, 2018 This book and any images from it related to its digital renditions are copyright James G. Collins & Associates. It is derived from materials that have been modified from resources that have aged out of U.S. copyright. Consult the original resources for your creative endeavors; references to this material are provided in this book. This copy is provided for non-commercial use only. With thoughts of John and Iris

If you believe that this publication has some value to you, please consider donating what you think is a reasonable sum to some worthy purpose; even a tiny amount may make a difference. Some donations may also be tax deductible.

I suggest the following organizations:

The Antique Pattern Library project is an excellent opportunity to support access to publications similar to this one. This service provides scans of craft pattern publications that are in the public domain. Many are edited for modern craftworkers and their technologies, http://www.antiquepatternlibrary.org/index.htm

Good Shepard Services in New York City provides supports to vulnerable children and families. As an organization that grew out of the mission of a religious order, it seems an appropriate beneficiary of the various uses of this series of craft books, https://www.goodshepherds.org/

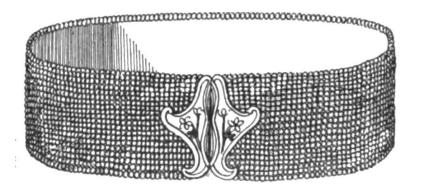
Donations to your local library or a community college scholarship fund are valuable local investments.

Consider also Archive.org as it helps make many resources available to all of us.

I would be surprised if any organization returns even a nominal donation. -HH



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Charted Crafts Things to Make and Things to Do in 1910

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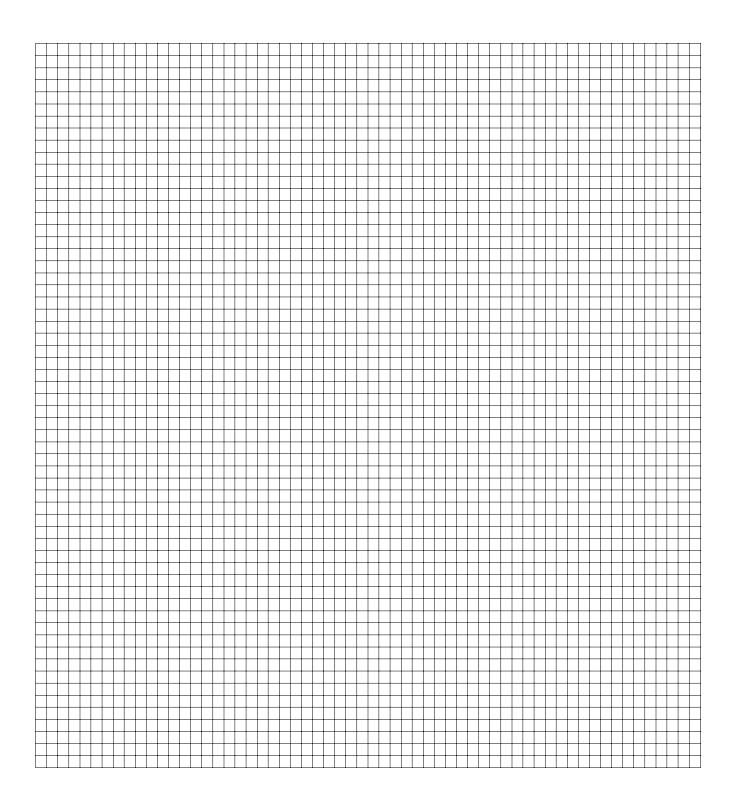
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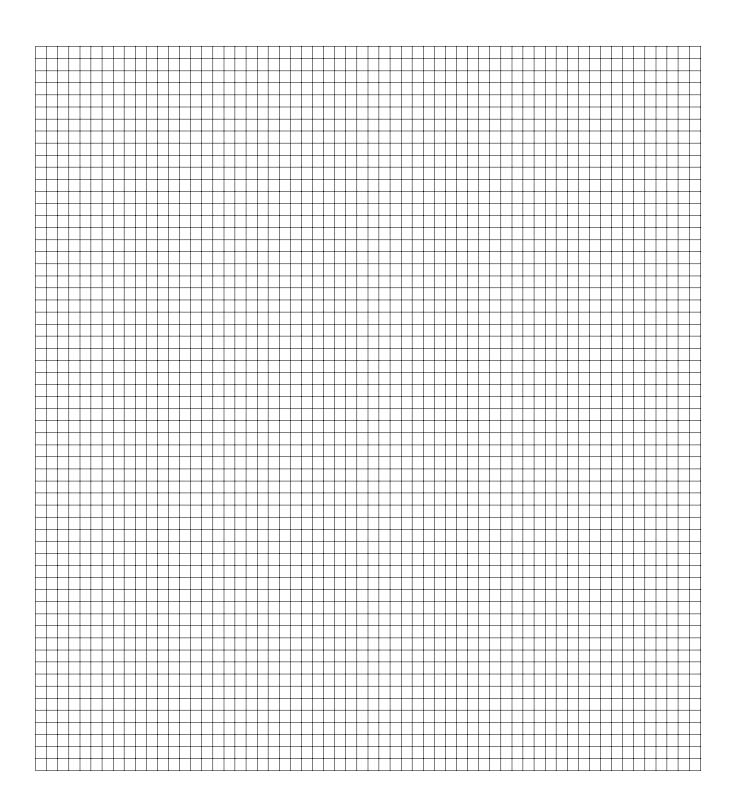
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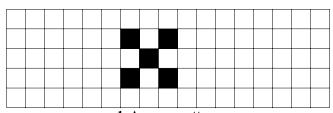
Designing

What to Do with a Graph Paper Exercise Book Using a Computer Instead of Graph Paper



WHAT TO DO WITH [A GRAPH PAPER] EXERCISE BOOK

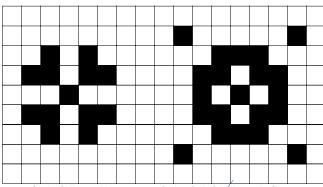
If we get a graph paper exercise book ruled in squares, which can be bought at any stationer's store, we shall be able to make all the pictures on this page and many others which we can invent for ourselves. All we have to do is to fill in the squares with crayons or black lead pencil or different colored inks.



1. An easy pattern

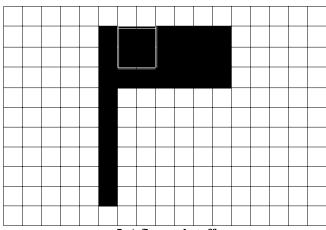
Let us begin with a simple pattern like the first picture on this page, and try to copy it very neatly and carefully. We must begin at the top and count the squares as we color them in. Let us take the first line. We will make up our mind where we are going to start in the exercise book and then, as we do the first square, say "make a square," then "miss a square," then "make a square." This gives us our first line. Now between the two squares that have been filled in in the fist line we color a square in the second line, and after this is done the third line can be done in the same way as the first. Thus we have our first sample pattern.

If we have crayons, or colored pencils or inks, we can make the middle square red and the others blue or green or yellow.



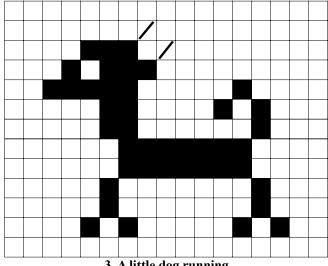
2. A tiled wall 4. An inlaid church floor

If we like, we can make a row of patterns like this, and then we can try something more difficult like the patterns shown in our second and fourth pictures. The second is like a tiled wall, and the fourth like the floor of a church.



5. A flag and staff

Now let us try something more difficult still, and at the same time more interesting, like the flag in picture No. 5. In order to get the cross at the top left-hand corner, we have to treat the squares there a little differently, but the picture shows us clearly how to do this.



3. A little dog running

And now, having had so much practice, we can begin to make all kinds of pictures, animals, birds, flowers, engines, houses, castles, and so on. The little dog which is shown in the third picture on this page shows us how to make curves and bends like those of the tail and legs. When you give learned to do these in pencil, buy at any toy store some sheets of *pricked* paper. You will find

tiny holes pierced in the corners of the squares, and you can make these same patterns in silk crosses with the aid of a needle by taking the thread in and out of the paper from corner to corner of each square.

References:

Book of Knowledge. (1912). v. 11, p. 2487; https://archive.org/details/TheBookOfKnowledge11 Book of Knowledge. (1919). v. 9-10, p. 2520; https://archive.org/details/in.ernet.dli.2015.53230 Book of Knowledge. (1921). v. 8, p. 2520; https://archive.org/details/bookofknowledge08unse Book of Knowledge. (1923). v. 8, p. 2520; https://archive.org/details/bookofknowledgec08thom Children's Encyclopedia. (1910). v. 4, p. 2462; Hathitrust.org

Using Computers Instead of Graph Paper. By HH.

It can be really easy to make complex charted designs on a computer. The tricky part is setting up the table. There are a few ways to do this and most people have to learn a few new commands. The advantage of creating these patterns using a computer is that the boxes can be scaled up and down depending the users' vision and the size of the monitor or if the design will be printed. The each of square can be filled with color or not, bold grid lines can be placed where desired.

These same functions work on wordprocessing tables or in spreadsheet software. The three things that have to be done are:

- 1- set the cell margins to 0;
- 2- select the area were the design will be and set the row height and column width to the same measure;
- 3- with the same area selected, set the cell border to display for printing or more comfortable viewing. Use the cell fill function to add color to each cell much like someone would use a pen to fill in a square on graph paper.

The table function in a word processing program works quite well for small patterns, a few dozen squares in either direction. Decide how many boxes are needed both horizontally(rows) and vertically (columns). When you insert the table, you can enter these numbers at the beginning. Do not worry if you think you may or may not need more rows and columns later; you can always add more or delete some as you go along.

When the table displays go to the menu that deals with the table's properties. Each little square is a cell. *Select* the entire table and set the cell margins to 0.

Decide how many columns are need across the page or screen. If the design will be printed, 10 columns per inch is fairly comfortable for the average user, or about 65 to 70 columns. Take note of the measurement of the width of the columns as this number will need to be used for the height of the rows

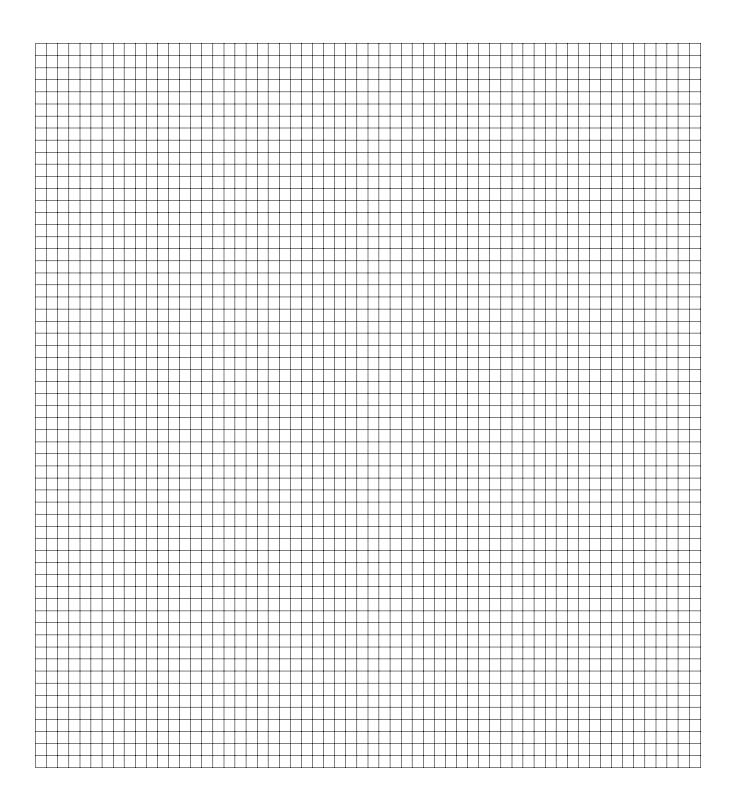
Use the table menu to locate the properties for the rows. Enter into the row height the same number that was used in the columns width settings.

When the table displays, there are usually faint gridlines across the entire table. These will not print. Ensure printable gridlines by selecting the table and then selecting borders. The narrowest default is usually adequate.

If guide gridlines, a bolder line one side of every tenth row or column, are desired, these can be set up by selected a row or column. Go into properties for that row or column and use the borders command to make one side slightly thicker than the size already used. Close the menu, count down to the next desired row or column and do this sequence again. Repeat as necessary.

You should now have a table with identically sized square boxes. These boxes can be filled with color. Use the Background fill function to do this.

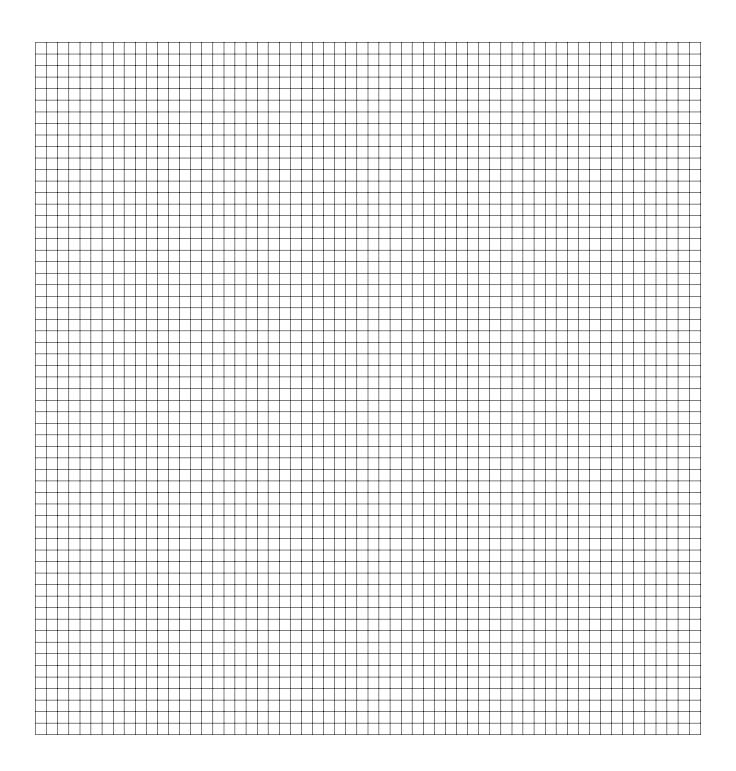
Most important – save frequently. There is little more aggravating than working a long time on a computer and then accidentally losing one's file and having all that effort disappear.





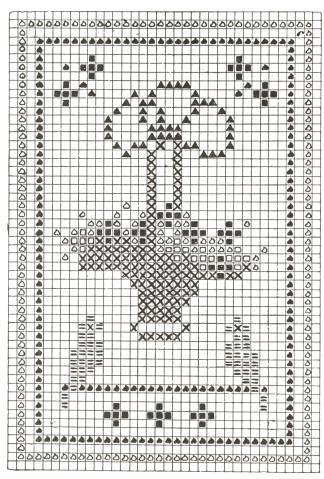
Cross Stitch

Little Picture on Canvas



A PICTURE ON CANVAS

Those of us who have a great-grandmother have most likely seen the "sampler" which she worked when she was a little girl. It is years and years old, and it hangs on the wall in a picture-frame. It has her name on it and the date, and some queer birds and animals, possibly some trees in pots, and some sprigs of flowers. Round it all is a border, and the whole picture is worked in wool on canvas. Now, we are going to learn how to make a small sampler or canvas picture for ourselves, one much smaller than great-grandmother's, but quite large enough for us to begin with.



1. The pattern worked in seven colors

When finished, it will be about the size of a postcard, and the picture on it is made up of a basket of forget-me-nots, tied with a bow, while underneath are perched two little yellow birds. As a great many shops make a specialty of selling little dark-brown frames in postcard size, we shall be able to get our canvas picture framed at no great expense. In fact, it would make a nice little present for someone going away, with its very

appropriate message of "Forget-me-not" suggested by the flowers.



Now to begin. We shall want very few materials – just a quarter of a yard of double-thread canvas, some colored wool, and a canvas needle. The wool can be obtained in balls at almost all the fancy-work shops, and the needles are like darners with blunted points. The colors of wool used are two shades of green, two shades of blue, one pink, one yellow, one brown, and one deep cream for the background. Pretty soft shades should be chosen, and they must, of course, harmonize.

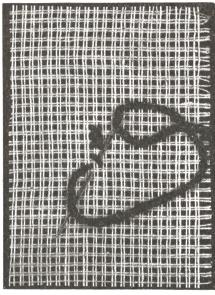
In the first picture, which shows us the design from which we are to copy our pattern, each square represents, in the actual work, a cross, and the whole picture can be copied in this way – that is, by making a cross on the canvas for each square in the position shown in the design. The stitches must completely hide the canvas. In picture 2 we see how a cross-stitch is made. We are going to copy the whole of our picture from the design, and afterwards fill in the background with another color.

Picture 1 gives us the pattern from which to work. This is the key to it:

Dark green, light green, dark blue, light blue, filled-in square; outlined square;

brown, cross; yellow, two lines; pink, triangle; and cream for the background.

The cream for the background is not shown, all the empty squares left when our pattern is finished being filled in in this color last of all. We fold the quarter-yard of canvas into three, and cut off one piece, which will be a square of about nine inches. We must turn the edge in half an inch all round, and tack it down with white cotton. This is done, of course, to prevent the canvas from fraying out, and also to prevent our wool from catching in the rough edges.



2. The cross stitch

Now we have to find the center of the square. If we feel we cannot guess it near enough, the best way will be to double the canvas diagonally – from corner to corner – crease it, and then unfold it, and do the same from the other two corners. Where the creases cross veil be the center, or, at any rate, it will be quite near enough, as our canvas leaves plenty of margin.

The best way to begin to work our sampler is to start the center of the picture in the center of our canvas. If we look carefully, we shall see that the forget-me-not which comes under the handle of the basket is nearly in the center. So we will choose this to begin with, and make it of blue wool in five crosses. Now we take a thread of green wool, and make a cross on the right of the outside petal of the forget-me-not, then one cross immediately below the last, and then one to the left of that, and one again below. The next cross is below the last, but one square to the left of it; then we make another below, but one square to the left, and then three crosses upward,, which brings us to the forget-me-not again. We take the blue wool again, and make the forget-me-not which comes under the first one, but one square to the right of it.

Here are two flowers close together: we make one a light blue and one a darker blue, and then proceed with the green leaves in a similar fashion, just counting the squares. When the pattern begins to work out and show itself it will become most interesting. If we find any difficulty in counting the squares on the canvas, we should think of the squares as crosses, because the texture of the canvas shows them in this way. The handle of the basket is worked in brown wool, starting from the right of our first forget-me-not. The basket itself comes next, as shown in the first picture.

At the bottom of the basket a row of five squares is left to show the rim. These are to be filled in when the background is made. We work the bow in pink, and from this we can easily count to the corner sprays, which are worked in blue and green. For the bar on which the birds are seated we can start from the center and work outward – five squares down from the bottom of the basket, and twenty-four for the bar. Next, we work the two birds, and, last of all, the two borders. The birds' eyes should be put in in brown. The birds are made in canary yellow, and the bar in green. The borders also in green, of two shades. We must not forget the three blue flowers below the bar.

The unnumbered picture shows the sampler finished, except for the filling-in of the background. When the background has been filled in with cream, we press the picture on the wrong side with a warm iron.

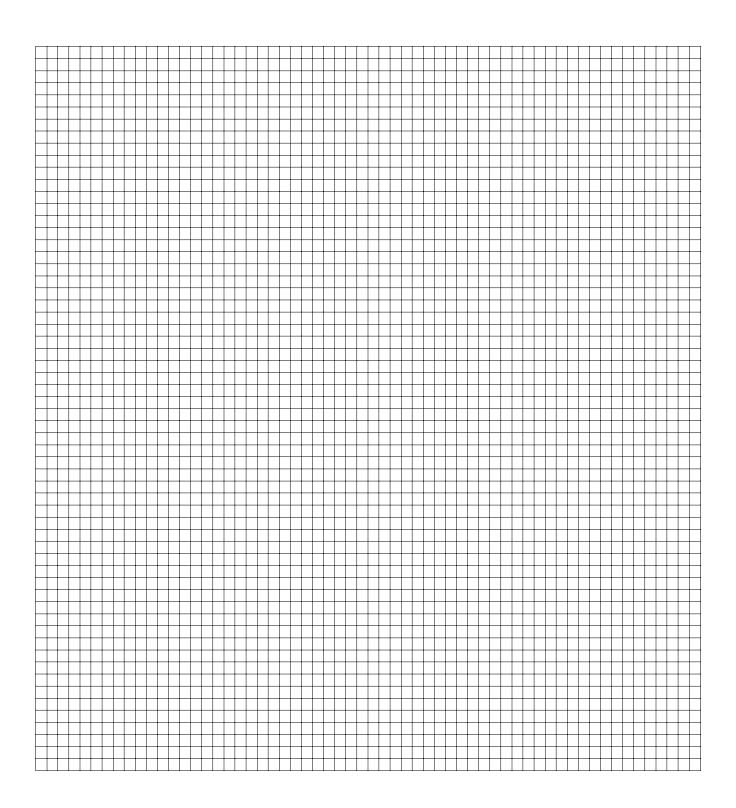
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Rug Hooking

How to Make a Little Wool Rug or Mat



HOW TO MAKE A LITTLE WOOL [RUG / MAT]

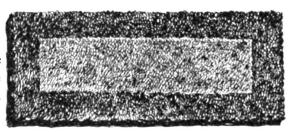
A canvas rug or mat, which is quite easy to make, can be used to go under the piano or the writing-table, or, if we like to make a tiny one, it will do for a doll's perambulator or a toy motor-car.

Let us make, for a first attempt, quite a small rug or mat, say, one measuring 30 inches and 12 inches width. One advantage in letting the rug be 12 inches wide is that a canvas that width can be bought by the yard, so that all we have to do is to cut off 31 inches from the yard length; the extra inch is to allow for folding over half an inch for tacking at each end. These folds need stitching down securely, because the canvas is stiff and, springy, and the rough edge ravels easily.

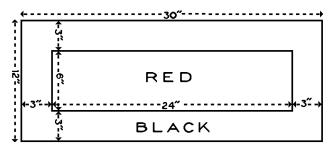
The next point to decide is the kind and quantity of wool. Girls and boys who are good at reckoning will find the canvas for our rug has 2 ½ square feet in it, and we shall want about ¾ pound, or 12 ounces, of twisted cable rug wool for each square foot of canvas. Sums in carpeting and papering are sometimes dry, uninteresting things to do, but we are going to find a carpet sum useful in planning our own rug. Have you found how much wool well shall want? Nearly 2 pounds, is it not? Then we will buy 2 pounds, for the small quantity left over will be certain to come in useful when making another rug.

But we do not want all the wool to be of the same color. Our rug must have a border round it of an other shade. Suppose. we buy ³/₄ pound of red wool for the center, and the remaining 1 ¹/₄ pounds of black wool for the border.

We shall need a wool gauge or a strip of cardboard for measuring off lengths of wool, because it is necessary to have all the little pieces of wool for the rug exactly the same length. We also want a rather large wooden crochet hook, and to line the rug when finished we shall need half a yard of some dark material such as black linen. A suitable kind is sold at most dry-goods stores measuring 40 inches in width.



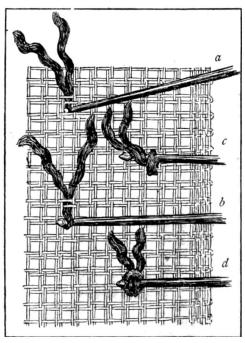
Having collected the materials, we set about planning our rug. Look at picture 1. With a pencil or piece of chalk we mark the border on the canvas at the same distance from the edge – three inches all the way round, so that the central part measures 24 inches by 6.



1. The measurements for the rug or mat

Next, we take the black wool and wind it round the gauge or piece of cardboard – about four inches long – winding evenly, but not straining the wool. Then we cut, along the groove in the gauge, or along the end of the cardboard.

With the canvas before us on our knees, and the right side uppermost, we take up a piece of the black wool, untwist the two strands, and, doubling one of them in halves, apply the loop with the t fingers of the left hand to the hole in the right top corner of the canvas. With the crochet hook in the right hand we pull the loop down through the hole and up through the next hole to the right. Still keeping the hook in the loop of wool, we next draw the two ends of the wool through the loop so that they stand up from the canvas erect. This is quite easy to do, though it takes many words to tell how it is done - a and b in picture 2 show the hook through the hole; c, the ends being caught by the hook; and d, the ends on the point of being pulled through the loop. We tighten and adjust the ends with the fingers; then we take up the other strand of the split wool and fasten it in through the next hole.



2. Pulling the wool through the canvas

We proceed with the same wool along the edge of the canvas until we have filled the rows of holes 3 inches deep. Now, continuing with the black wool at the beginning and end of the row only, we fill the middle part of it with the red wool. We go on filling up the rows like this until we reach the beginning of the 3 inch border along the second side, and from that row continue with the black wool only.

If at any point we find the wool getting too thick and close together, the best thing to do is to leave a hole empty of wool. We have chosen black for the border and red for the center, but twisted rug wool is made in many colors, and there is a large choice of reds, yellows, blues, browns, and greens. We should, of course, think of the color of the carpet when choosing the colors, and let them match or blend with that.

Having filled the canvas, we now look it over carefully, give the rug a shake, see that the strands of wool are all the same length, and cut even with the rest any that stand out.

Now we must see about lining the rug with the black linen, This is first cut to the shape of the mat, the edges are turned in, and it is laid, glazed side out, on the back of the mat. It is then sewn neatly and evenly with strong thread around the edge of the canvas. We must be careful to press the wool quite away with the left hand while we are sewing, or we may possibly catch it in the thread.

For the little rug which we have been making we have been splitting the twisted cable rug wool into two strands. If we wanted a heavy mat with very think pile, we could leave it untwisted. In this care we use the same quantity of wool, but work into every other hole of the canvas. Jaffa rug wool is also used for rug work. It is composed of six fine strands instead of two thick ones as was the vase with the wool used in making our rug.

If we want ideas for patterns and colors we can get a lot of help by looking at the rug displays in shops where they are sold. There we can see how colors are combined. If we study rug displays as carefully as possible, we shall note that many valuable rugs which have extremely simple designs are chiefly notable for their highly effective color combinations.

All kinds of pretty patterns are possible in the canvas work, and even a patchwork rug of odds and ends left over from previous rugs may look very well. But it is unwise to attempt very complicated patterns at first. Having once made a rug to our satisfaction, it will be easy to make bigger rugs for which we can find many uses.

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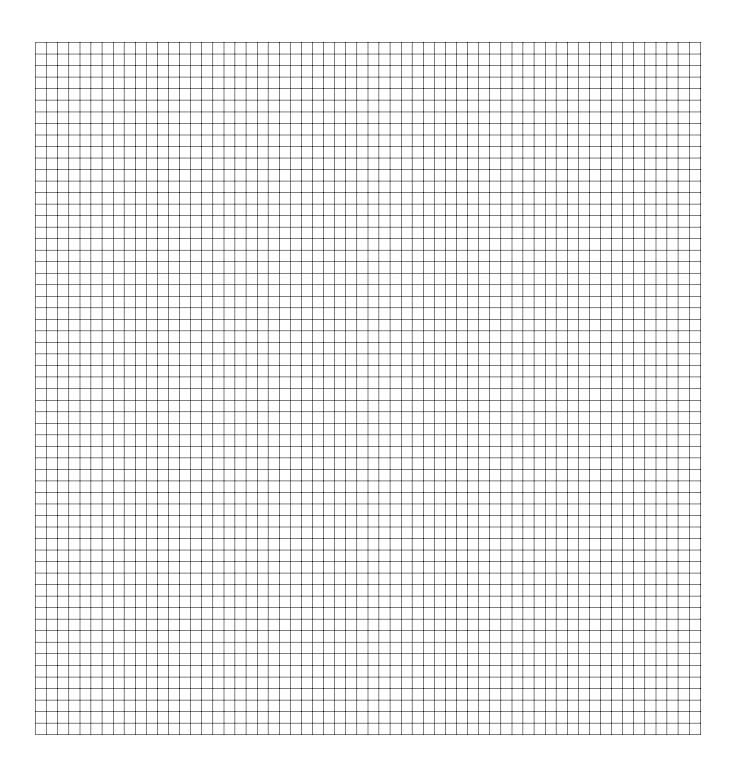
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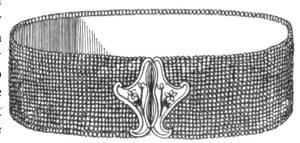
Beading

Bead Belt That Anyone Can Make



A BEAD BELT THAT ANYONE CAN MAKE

There are three ways of making a bead belt. We can string the beads together, without attaching them to any material; we can make the belt on a loom, which sounds very difficult, but is really a good way and very interesting to do; a third way is to sew the beads on to canvas. As the last of these three is quite easy, we are going to follow that way first, and later on find out not only how to use the bead loom, but how to make one for ourselves

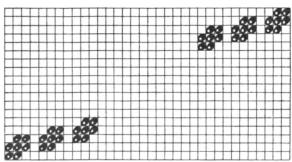


Now for the materials. We shall need a strip of fine canvas, which may be cut from 1 ½ inches to 2 inches wide, according to the width of belt desired. The length of the strip must, of course, depend on the measurement of the waist.

But as we are going to make a particular belt, we decide that it shall measure 21 inches in length and 1 ½ inches in width. As to the material, Penelope canvas, No. 50, 27 inches wide is suitable, and a quarter of a yard would make several belts. A fine cream-colored French canvas is also used for bead-work. We shall need a reel of white linen thread, or, better still, some white dental floss. The floss looks better and wears well, provided the beads are good ones and do not cut it. Waxing the thread or floss a little prevents injury. It would never do to have the thread break and the beads drop off the belt. The choice of beads depends much on the pattern to be worked. The opaque Tosca beads would suit our design. They must be evenly formed and of a size to fit the hole or mesh in the canvas. We shall need about six bundles of pale blue, one of white, and a few amber crystal beads.

We can buy bead needles by the packet, and we had better try one through the canvas and a bead to see that it is the right size. No. 12 will probably fit. The pretty design which we have chosen for our belt has three white daisies in a row, at intervals of 1 inch between the rows, placed along the edges of the belt, as shown in picture 1. The daisies will go with any shade, therefore the color of the background can match that of the dress

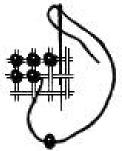
with worn. We will make it a pale blue. It is well to cut the canvas which the belt is to be make it pale blue. It is well to cut the canvas about 24 meshes wide, so that three meshes are left for turnings at each edge, and the eighteen meshes between filled with beads. The ends of the canvas must also be cut to allow for urnings; so we make the strip a little longer than 21 inches.



1. The pattern

The beads are sewn on to the canvas where the bars cross, and they always lie crosswise on the canvas, or diagonally. We secure the knotted end of the thread or floss on the wrong side of the canvas, beginning at the bottom corner of one

end. To sew on a bead we thread one, pass the needle down into a mesh, pass it behind and under the crossbar below and bring it through the mesh, as shown in picture 2. Beads are thus sewn on till the end of the row is reached



2. Sewing on the beads

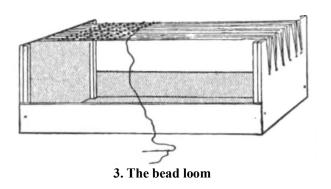
As all the beads must slant in the same direction, when we reach the opposite end of the belt we can either turn the canvas upside down and proceed with the next row of beads, which is the simpler way, or we can run the needle along the back of the canvas, and sew the next row of beads under the last one.

We must look carefully at the pattern to find out where to sew the six white beads for the daisy petals and the amber ones for the centers. To avoid possibility of error, it is well to mark with a pencil the position of the daisies on the canvas, so that we shall know where to replace the blue beads with the white and amber ones.

When the beads cover the canvas, we stitch down the turnings and line the belt with sateen to match the blue groundwork beads. Then clasps can be sewn on to the ends. Pretty ones may be had.

Small bead-work articles can be made by threading the beads together like a network without using any material for a support, and keeping two needles and threads in use while threading them. The work is then backed to give it a support.

This method is not advisable where a large surface is to be covered. It is somewhat like that of the loom-work now to be described.



A bead loom is not a large machine, but a small and most useful contrivance for making many bead articles. It has long found favor in America, and is getting known in England. We can buy one at a fancy-needlework shop or we can make one for ourselves out of an oblong wooden cigar-box in the way shown in picture 3. First we take off the lid. Then we cut down the two sides by ruling a line along them 1 inch from the bottom. After passing a sharp knife several times along the line, the wood will snap off, and the rough edges can be smoothed with sandpaper.

The small strips of wood ½ inch square seen from the ends, to match the height of the box, are nailed inside the corners to strengthen the ends. Along the tops of the end pieces we cut little notches 1/16 inch apart. These are to hold the warp threads, which are stretched across the open box and fastened round six little screw-eyes below in the end pieces of the box.

This home-made bead loom will be found useful for all kinds of purposes. A simpler one still can be made by nailing two upright pieces of wood on to a bar, or even by nailing two pieces of perforated cardboard to the wooden frame of a child's slate.

The woof threads should be just two-thirds as coarse as the warp ones. For instance, a warp thread on the beads No. 60 would have a woof thread No. 90. A bead needle, size No. 11, and loom beads, about No. 4-0, will be needed.

To make our belt, which, it will be remembered, is eighteen beads wide, we fasten to the loom twenty warp threads about 26 inches long. The two outer ones are to form the edges of the belt.

First we take a needleful of white linen thread and tie it to the left top warp thread, and then thread eighteen beads on to it, according to the pattern.

Now comes the important thing in bead loomwork. We carry the needle with the string of beads under the warp thread, so that when the ringers press the beads upward from underneath, they come up through the spaces between the warp threads. To keep them in place we pass the needle through the beads from right to left *over* the warp threads this time. The row of beads is now secure. We proceed with the other rows, picking up the blue, white, or amber beads according to pattern. The woof thread is fastened off by passing it through two or three rows of beads. Having made the belt the desired length, we gather the warp threads into four bundles of five each and tie these up close to the beads. They can be stitched

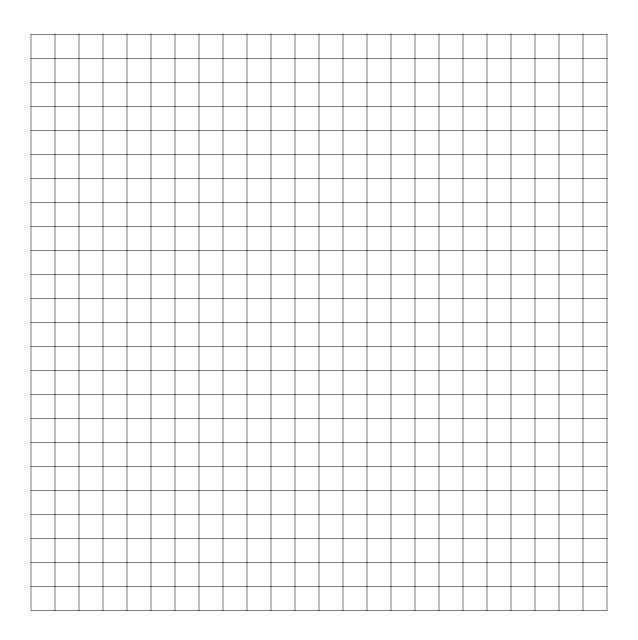
on to a piece of silk or other material, and clasps attached to the two ends of this. The daisies will look best done on bead-work done with the loom, because the beads are placed perpendicularly in threading them, not diagonally, as they are in canvas-work.

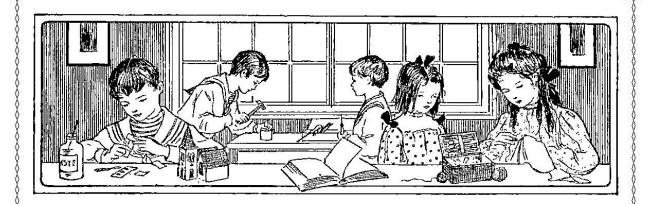
Neat little napkin rings are made with canvas bead-work.

Many of the designs of the American Indian women are both quaint and beautiful, and their pretty patterns are worth imitating.

References:

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Notes About This Publication

This book has been derived from selections of the very early editions of the *Book of Knowledge* and the *Children's Encyclopedia*.

In addition to various "Things to Make and Things to Do" activities, parts from "The Book of School Lessons" may be included as well as short entries written by the current editor.

The text in this book has been changed slightly from the originals.

- 1. Spelling, where appropriate, has been changed to American forms.
- 2. Any mention of the cost of materials has been deleted.
- 3. Comments by the current editor may be indicated by square brackets, [] in text. or an asterisk, * for footnotes.
- 4. All text and images have been reformed from the original versions and the layout has been adjusted to fit 8 ½ x 11 inch paper. Each image has also been manipulated for clarity.

The references at the end each activity are to online versions of the *Book of Knowledge* and the *Children's Encyclopedia* volumes where the original information can be found.

THINGS TO MAKE
THINGS TO DO
IN 1910

James G. Collins & Associates Arlington, TX 2018